

Final Visual Presentation
for the degree of
Master of Visual Arts

Painting

Lorraine A. Stephanson

1978



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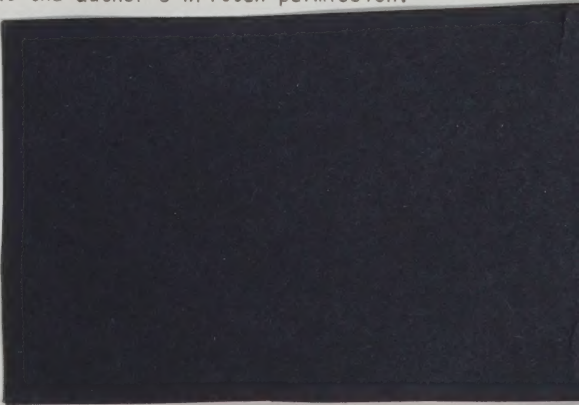
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FINAL VISUAL PRESENTATION

by

LORAINA A. STEPHANSON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF VISUAL ARTS

IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL, 1978



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The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research, for
acceptance, a thesis entitled;

Final Visual Presentation

submitted byLoraine A. Stephanson.....

in partial fulfilment of the requirements for the degree of
Master of Visual Arts.

Date:May 17/78.....



THE UNIVERSITY OF CHICAGO
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The undersigned hereby certifies that the student named above
has been recommended by the Faculty of the University of Chicago
for admission to the University of Chicago for the year 1918-1919.
This recommendation is subject to the approval of the Board of
Admission of the University of Chicago.



W. B. E. / 12

LIST OF SLIDES

Title	Height X width in inches
1. NIGHT BEACH	20 x 20
2. METAPONTO BEACH	20 x 20
3. LIGHT PASSAGE	20 x 20
4. BEACH SHADOWS	20 x 20
5. SUNLIT SLICES	19 1/2 x 19 1/2
6. WINDSWEPT	15 x 15
7. WAITING	20 x 20
8. BEACH FRAGMENT	14 x 14
9. QUIET PLACE	13 1/4 x 13 1/4
10. WINTER SHRINE	13 1/4 x 13 1/4
11. HIDING PLACE	50 x 50
12. NIGHT VISION	66 x 45
13. FOUR BLUE BEACH TENTS	59 x 59
14. BROWN BEACH TENT	52 x 52
15. EARLY MORNING BEACH	66 x 45
16. RED REEDS RISING	66 x 45
17. PINK STRAND	45 x 66
18. GLACIER LAKE MEADOW	50 x 50
19. SPRING DUNE	52 x 52

All paintings are oil on canvas, acrylic gesso ground, signed and dated on back.

STATEMENT

My work is meant to be seen as a form of visual haiku. The paintings display relationships between the small and the grand, the finite and the eternal. They are attempts to manipulate specific moments into timelessness. The subject matter has been selected for its readymade geometry and abstraction in the instance of man-made objects. The landscape is utilized for its potential to provide an opposite element to that geometry. Subject matter is used as a vehicle for working with formal elements, but is also a means of conveying my degrees of involvement with humanity and nature. The use of recognizable imagery is a means of narrowing the viewer's response, while the stylization of forms allows the viewer to separate the painting from my specific experience, and to impose his own experiences upon it. The simplified forms, like the simplified images of the haiku, attempt to intensify the feeling or state of mind projected by each painting.

The space created is at times a recollection of an observed space, and is at times an illogical space, one that man is prevented from entering by his adult conceptions of reality. Linear forms are the basis of each painting. Color is a secondary element. The choice of hue has influenced the sizes and exact contours of the shapes, and color has absorbed the line to make it appear as edge; however, the drawn forms predominate. They are the key element in each painting. The density of paint application is of greater

importance than the actual hue.

Upon examination of the aesthetic principles of Chinese painting, I found a similar approach to the treatment of subject matter. It is not painted from firsthand observation, but rather is studied, contemplated, then abbreviated and freshly stated in the artform. As Chinese painting eliminates obstacles between objects and intervals of land and atmosphere by practiced, intuitive placement of elements, I am attempting a parallel feat. The working process of Chinese painting has been an important influence.

